武 術 • 氣 功

Chinese Kung Fu • Qigong

（中英對照）

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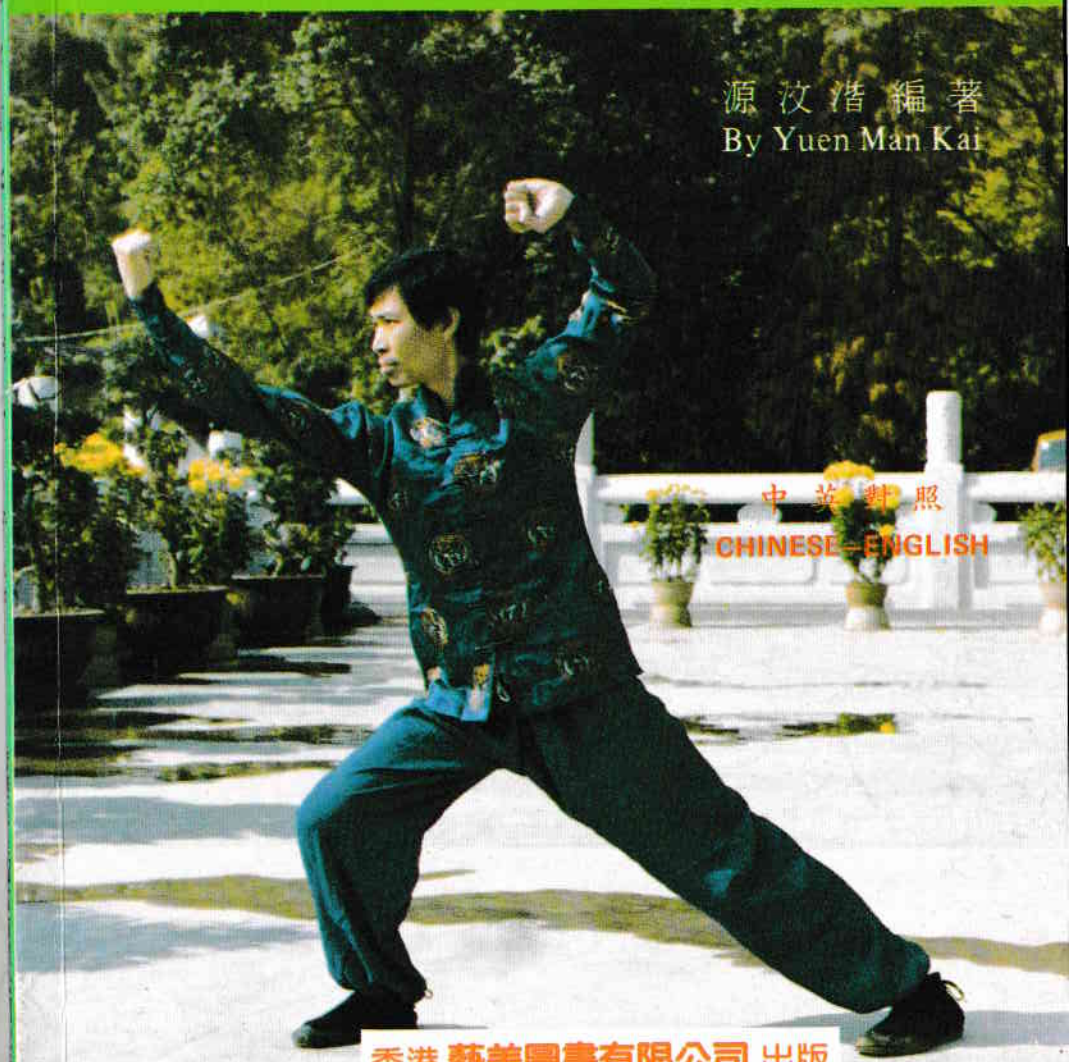
ISBN 962-325-195-5

KINOKUNIYA

Published & Printed in Hong Kong

北螳螂黑虎交叉拳

Northern Mantis Black Tiger Intersectional Boxing



源汶楷編著
By Yuen Man Kai

中英對照
CHINESE–ENGLISH

香港藝美圖書有限公司出版
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YIH MEI BOOK CO. LTD.

Northern Mantis
Black Tiger Intersectional Boxing

Writer: Yuen Man Kai

Publisher & Distributer: Yih Mei Book Co. Ltd.
No.7, Tin Lok Lane, G/F.,
Wanchai, Hong Kong.
Tel: 5745650, 5750240
Fax: (852) 8329717

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Second Edition June, 1991

北螳螂黑虎交叉拳

編著者：源汶浩
出版兼發行者：藝美圖書有限公司
香港灣仔天樂里七號地下
電話：5750240, 5745650
承印者：廣記印務公司
九龍大角咀榆樹街14號
華源工業大厦9字樓

一九九一年六月 第二版

版權所有・翻印必究

（圖書目錄函索即寄）

ISBN 962-325-195-5

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悼念黃漢勛師傅（代序）

黃漢勛師傅離開我們已有多年了，望着牆上懸掛着的恩師黃漢勛師傅當年所贈的一幅遺像，引起我無限的懷念，並回憶起許多難忘的往事。

黃漢勛師傅是一位光明磊落、文武雙全、有氣節的好導師。他博學多才，緯文經武，爲當今武術界所一致公認的好榜樣。他爲社會人羣作出不少貢獻。尤其是在精武體育會，勤懇地服務四十餘年，人所共知。他的一生，大都是爲發揚我國武術而奮鬥，他不只爲北螳螂門開辟了一條光輝的道路，而且亦爲後世人留下不少寶貴的遺產，這些寶貴遺產，可稱無價之寶。

黃師自投入北螳螂門，便專心勤練武術，寒暑無間，並下定決心，誓要將北螳螂拳術廣泛傳揚。他爲完成這項任務，就不惜獻出他的一生，用盡畢生的智慧、精心地去進行有關北螳螂拳術的著述，總結有關練武的修養和經驗，並且重新整理編定拳譜，統一拳械架式的名稱，爲我們日後練武帶來方便，令有心研究者得到幫助，能夠得到更有效的方法去找尋根源。

從黃師的著作裏，我們可以體會到他寫作的苦心與眞誠。他爲實現廣泛發揚北螳螂拳術的目的，不顧個人得失，特將羅光玉師公所傳給他的寶貴秘笈和范旭東宗師傳下的「少林眞傳奧秘」公開，這是武林中所少見的。

記得，遠在少年時代的我，投進到黃師館處習技之時，幸得黃師見愛，時刻給與教導、栽培。當時，在黃師嚴格的訓練下，初期的確覺得很吃力。黃師對我要求特別嚴格，因爲他有一個觀點，認

爲我的母親歐陽少烈是任教過武術的，我一旦學而無成，恐她有責。他曾對我說過，別人學不成，我可以不理，你學不上進，倒害了師傅及你的母親呀！當時學習，雖則困難了一段時期，但日久便成了習慣。事至如今，方知當日師傅的苦心及恩德。今天，如果說我在武藝上有點成就的話，點點滴滴都滲透着黃師的心血！

當時黃師任教於港九兩岸，我平常和他接觸時間較多，除了教導武藝以外，還得黃師講述很多關於武林的故事，以及他的人生哲理。某次，當我們談得開心痛快的時候，他取出范旭東宗師所遺下的「少林眞傳奧秘」給我看，當時我還半信半疑。我接過來看，才知道是眞的，頓覺得大開眼界，於是從頭到尾，看了一遍。沒料到經此一看，竟使我留下深刻的印象。

黃師生前有一個願望，就是想將有關北螳螂拳術的武藝，編成像字典一樣的書：包羅萬有的「北螳螂拳典」。此事黃師曾經向我提到，只可惜恩師仙逝太早，未能實現他的心願。這對我們來說，實在是一件遺憾的事，也是武林中一個損失。

回憶恩師許多往事，猶歷歷在目。筆者拙於翰墨，未能述盡恩師的功績，望讀者、兄弟、同門多多包涵。更望大家一齊爲發揚武術而奮鬥，不負黃師及歷代宗師的厚望。

黃漢勛師傅的精神永垂不朽！

In Memory of Master Wong Hon-fan

(in lieu of a preface)

It is many years since Master Wong Hon-fan departed. Looking at his portrait he gave me hung on the wall, I cherished the memory of him and unforgettable events of the past flashed back in my mind.

Master Wong was a good coach, open and aboveboard with integrity. A talented man well versed in both polite letters and martial arts, he was unanimously considered as an outstanding example in the present pugilist circles. For forty years and more he made a great contribution to the society, especially to Jing Wu Gymnastic Association. His ernest service during the forty years is known to all. For all his life he strived for the development of Chinese martial arts, not only opening up a brilliant path for the Northern Mantis-style Boxing but also leaving to the later generations invaluable legacy.

Since his joining in the Northern Mantis-style Boxing School, he worked hard to practise in all the seasons without interruption, resolved to widely spread the Boxing. He devoted his life to this cause, using all his intelligence, and elaberately compiled works on the Boxing, summing up his understanding and experience in martial arts. He also collacted and edited the names of the Northern Mantis-style Boxing movements, and unified the names of the boxing series and the weapons used by this school. All this makes the training convenient for us and provides the enthusiast researchers with more effective means in their studies on the origin.

From Master Wong's works we can see his painstaking efforts and earnesty. For the realization of his ambition, he brought into the open, without giving a thought to personal gain or loss, the precious secret pugilist writings handed down to him by Great Master Lo Kwong Yu and *The Secret Pugilism of Orthodox Shaolin School* handed down to him by Master

Fan Hsu Tung. This is seldom seen in the pugilist circles.

I remember when I was a boy and went to learn martial arts from Master Wong, he was very kind to me and favoured me with his instructions. He made me go in for rigorous training and I felt the strain of it at the initial stage. He set strict demands on me because he thought my mother Ouyang Shao-lei was once a boxing coach either. If I could not get good result in my training, he feared my mother would blame him. He once told me, "I don't care so much if others fail to learn the skills. But if you don't make progress, you'll put both your mother and I to trouble." Although I had a hard time in my training at the beginning, I became used to it with the passing of time. Not until now have I realized his good intentions and kindness. If I have achieved a little success, I owe it to Master Wong's hard work.

Master Wong then gave directions in Hong Kong and Kowloon and I had frequent contacts with him. Apart from directing my training, he told me many stories about people in the pugilist circles as well as his understanding of philosophy of life. Once when we had a cheerful chat, he showed me *The Secret Pugilism of Orthodox Shaolin School.* I was half-believing and half-doubting at first. I took it over and had a closer look. Sure enough, it was a genuine one, a real eye-opener to me. I read it over and did not expect that it impressed me so deeply.

Master Wong wished to compile what he knew about the Northern Mantis-style Boxing into a book, somewhat like an all-inclusive dictionary, which he named *Pugilist Dictionary of the Northern Mantis-style Boxing.* He mentioned this to me but it is a pity that he passed away too early, before he could bring his dream to reality. This is really a regrettable fact to us, as well as a loss of the pugilist circles. As I reflecting Master Wong, his past events sprang up vividly before my eyes. I am no writer, so I hope the readers and brothers in the same schools will excuse me for my not being able to entirely describe my benevolent master's merits and achievements. I wish all of us will strive to develop Chinese martial arts so as to live up to the great expectations of Master Wong and the masters before him.

Eternal life to the spirit of Master Wong Hon-fan!

漫談北螳螂拳術的蘊藏

北螳螂拳術始創在中國明末清初，其起源是由一位山東省反清復明義士王朗所創的。在當時，王朗是嵩山少林寺武藝精湛的武士，他偶然發現一隻螳螂與一隻蟬在搏鬥，他對那頭螳螂矯捷迅速捕蟬的手法發生興趣，從而得到啓示，領悟到模仿動物勝敵時矯捷優越的手法，可以創造出獨特的拳術。於是他將其以前往常所練的十七家武術的精華，加入螳螂的手法，共冶一爐，創出前所未有的螳螂拳術。此拳留傳了三百餘載。至今仍然受到國內及世界各地武術家的喜愛，依然放出光華。

北螳螂拳術是由十八家北方武術家的不同手法的精華混合而成的一門拳術，有人對這門拳術視爲一家手法，其實是對這門拳術不甚了解之故。北螳螂拳術裏，蘊藏着十八家武術宗法之精華，如其中有燕青和林冲的技擊法度，其跌法採用於燕青，脚法取自於林冲。這兩位名家，「水滸傳」中有記載浪子燕青的跌撲，天下無雙；八十萬禁軍教頭，豹子頭林冲的武藝，舉世聞名。

歷代武術家盛傳，在北宋時期，有一位周侗先生，他是岳飛（岳武穆）的老師，他除了教導語文外，對武術還有高深的造詣，可說是宋代傑出的一位文武兼備的老師。

在當時，傳說水泊梁山威振一時的頭領中，有豹子頭林冲及玉麒麟盧俊義也曾隨過周侗先生習武。燕青自少喪失父母，幸得盧俊義一手養育栽培成長，視爲養子及愛徒，教與他一身高强武藝。燕青品性好活躍，故有浪子之稱，他有善於射短箭與使用單刀，及占拿跌撲之技。岳飛與他們之間學技時會有先後，但到底亦屬同一門，

且出自同一師傅。

據北螳螂派歷代相傳記載，林冲、燕青與岳飛可說是同門，北螳螂拳術裏已有他們的法度及其中的手法，這是理所必然的事。如北螳螂拳術裏，有黑虎偷心手法，據武術家相傳，此種手法是來自岳飛的，故可以肯定有這種淵源。所以，北螳螂拳術中是蘊藏着十八家豐富的武藝。

十八家法

太祖的長拳爲首。韓通的通背爲母。鄭恩的纏封尤妙。
溫元的短拳更奇。馬籍的短打最奇。孫恒的猴拳且盛。
黃粘的靠身難近。綿世的面掌飛疾。金相的磕手通拳。
懷德的摔將硬崩。劉興的拘摟採手。譚方的滾漏貫耳。
燕青的占拿跌法。林冲的鴛鴦脚强。孟甦的七勢連拳。
崔連的窩裏剖捶。楊滾的棍採入直。王朗的螳螂總敵。

On the Contents of the Northern Mantis-style Boxing

The Northern Mantis-style Boxing was created by Wang Lang the turn of the Ming Dynasty to the Ching. Wang was a pugilist with consummate skills at Songshan Shaolin Temple who opposed the Ching Court to restore the Ming.

One day Wang accidentally found a mantis fighting with a cicada and was interested in the nimble and swift movements of the mantis. Enlightening by this, he realized that an original type of boxing could be created by imitating the swiftness of the mantis – the superiority it used to worst its enemy. So he adopted the mantis' method in the seventeen schools of Chinese martial arts which he usually pratised and created the unprecedented Mantis-style Boxing now still shining with dazzling splendour. This boxing has been handed down for more than three hundred years, well received by pugilists at home and abroad.

The Northern Mantis-style Boxing is the integrated martial arts of eighteen northern schools. Those who do not know the source of this boxing regard it as one of the martial schools. As a matter of fact, it contains the cream of eighteen martial schools. For instance, it includes Yen Ching's and Lin Chung's art of attack and defence. As described in the novel *Water Margin*, Yen Ching's skill in pouncing is absolutely unrivalled, while Li Chung's martial arts are of country wide renown.

According to pugilists through the ages, in the Northern Song Dynasty, there was a man called Chou Tung who was Yueh Fei's (Yueh Wu-mu's) teacher. Apart from being a teacher of Chinese language, he was excelled in martial arts. He can be counted as an outstanding teacher adept with the pen and the sword in the Song Dynasty.

Legend has it that among the leaders known for their

prowess for a time in the Liangshan water margin, Lin Chung and Lu Chun-yi also learned martial arts from Chou Tung. As Yen Ching's parents both died when he was a boy, Lu Chun-yi brought him up and took him as his adopted son and beloved disciple, and taught him martial arts. Yen had a bright and cheerful disposition so he was nicknamed "Loafer", who was good at shooting short arrows, broadsword, hold and wrestling. Yueh Fei and the above-mentioned heroes were, after all, students belonging to the same school and under the same teacher, though in different time.

According to the records of the Northern Mantis-style Boxing School, since Lin Chung, Yen Ching and Yueh Fei were of the same school, their methods and postures were inevitably included in the Northern Mantis-style Boxing. For example, according to the pugilists, "Black Tiger Steeling the Heart" was a posture from Yueh Fei, so the source of this boxing school can be ascertained. That is what we say that the Northern Mantis-style Boxing contains martial arts as many as eighteen schools.

武術之我見

武術原是人類爲着保衞自己的生存，以防敵人之侵襲，而產生搏鬥的技術。歷代武術家，將他們的心得和研究得來的精華，留傳下來，經過千百年的不斷改革，才能創出今天各種的武術。

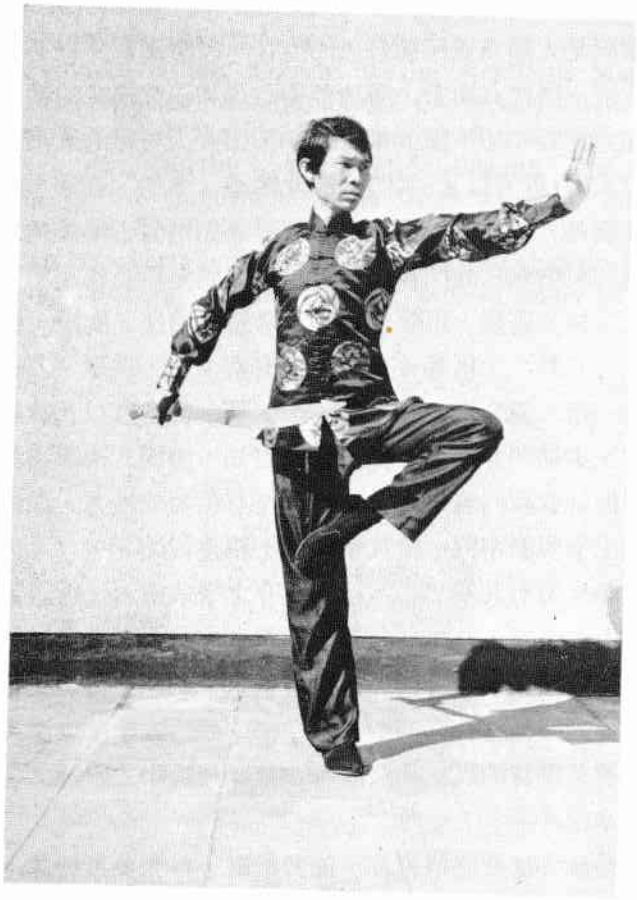
中國武術，黃河以北，其門派有北螳拳、華拳、查拳、花拳、炮拳、紅拳等。東北部一帶，盛行摔跤，如內蒙古的摔角。西北一帶有西藏的喇嘛拳，此門後來演變出有白鶴拳以及俠家拳。中原一帶盛行北少林、羅漢、秘踪、長拳、潭腿、劈挂、鷹爪、番子、自然、形意、八卦、大極等。東南沿海有南少林、洪拳、五祖拳等。此外珠江一帶，還有洪、劉、蔡、李、莫、佛各家以及詠春、南螳螂、白眉、柔功門等拳術。從上略述可知，中國武術源遠流長，門派繁多，但就武術內容來說，它們往往有相通的地方，如南拳和花拳，格調上有明顯不同，但其拳理則不相違背的。

各門派拳術有其拳法和風格。現今之學武術者，應該選擇適合自己的武術去學習，首先要認識一種拳法，是否適合自己的性格和條件，不能勉强去學，否則將會費時失事，到頭來得個受苦。如果能夠尋找得到一種適合自己條件和性格的武術去學，去深入研究其來源，了解其獨特的風格和法度，在濃厚興趣中去研練，這便會有說不出的享受。

武術是無神秘及絕招可言，練習拳擊，首先要苦練基本功，對於拳理、法度要認眞掌握，要學好快、準、狠的攻擊法，更要練好手、眼、步、身、腰的功力。

歷史的車輪是不斷向前進，中國武術發展到今天，正是多姿多

采，款式萬千。人類在文明社會的當前，應排除封建惡習，革除自私自利、固步自封的思想，應以新思想、新作風去代替門戶之見，不同門派應互相研究、互相學習、取長補短，以提高水準爲目標，使中華武術開出更燦爛的花朵，流傳萬代。



My Understanding of Chinese Martial Arts

Chinese martial arts were originally combat skills with which people used to defend themselves against the enemy. Pugilists through the ages handed down what they had gained and the quintessence of their studies, and these, through constant improvement for hundreds of years, have become today's various schools of martial arts.

Chinese martial arts on the north bank of the Yellow River include such schools and sects as Pei Lang Chuan, Hua Chuan, Cha Chuan, Haw Chuan, Pao Chuan and Hung Chuan. In Northeast China wrestling is in vogue, such as the one in the Inner Mongolia. In the Northwest, there is Lama Chuan in Tibet which later has developed into Pai Ho (White Crane) Chuan and Hsia Chia Chuan. On the Central Plains there are Northern Shaolin, Arhat, Mi Chung, Chang Chuan, Tan Tuei, Pi Kua, Ying Tsua, Fan Tzu, Tzu Yan, Sing Yi, Pa Kua, Tai Chi, etc. In the southeast coastal area there are Southern Shaolin, Hung Chuan, Wu Chu Chuan, etc. Besides, in the regions along the Zhujiang River, there are Hung, Liu, Chai, Li, Mo and Fo Schools as well as Yung Chun, Southern Tanglang, Pai Mei and You Kung Man. From the above-mentioned schools and sects, we can see that Chinese martial arts are of long standing and well established with a large number of schools and sects. However, as far as the contents are concerned, they are usually interlinked. For instance, Nan Chuan and Hua Chuan are obviously different in style but their pugilist theories do not run counter to each other.

Each school or sect has its own boxing series and style. A boxing student should choose the one suitable to him. He first has to understand whether the school fits his nature and conditions or not, otherwise he would waste his time or even

get into trouble. If one can find a right school and practise it with a great interest, making a thorough study on its origin and development, its distinctive style and technique, his enjoyment will be indescribable.

There is no mystery or tricky move in martial arts. You must first have painstaking practice in basic skills, then make a serious study on pugilist theories and technique, and master well the quick, accurate and relentless technique in attack. You must also perfect the skills of the hands, eyes, steps, body and waist.

The tide of history surges forward continuously. Chinese martial arts have developed into many and varied schools and sects. Now that we are in the society with a modern civilization, we should get rid of bad feudal habits and selfish ideas, and stop being complacent and conservative; we should replace sectarianism with new ideas and new manners. Different schools and sects should learn from each other and make up each other's deficiencies so as to heighten the skills. Chinese martial arts will thus blossom even splendidly and can be handed down for generations to come.

黑虎交叉拳述要

北螳螂拳法，結構、架式複雜，上中下路兼而有之，密度迅速貼切，一氣呵成，起落飄忽。練習者必須假以相當時日來練習和思索，這樣才能體會其中奧妙，如想於短期內學得成功，那是「欲速則不達」的。只能學到其外形而沒有其眞意。

北螳螂拳的風格，是活躍矯捷，上下起落，輕鬆自然。拳法進行時上下呼應，「劈拍」作响，像風呼雷動。練起來，有一種說不出的享受。

黑虎交叉拳是北螳螂拳的中級拳套，習拳應採取循序漸進的方式。故此，練熟了崩步拳、十八叟拳及躲剛拳，便可繼續練習這一套手法最多的拳套。

北螳螂「黑虎交叉拳」又名「黑虎刁拆」，是北螳螂拳套中的中級拳套。套子結構不算長，容易學習；其招式也較爲簡單，但很實用。其中「左右連環穿梭手」、「取眼」等招式則較多運用。不過筆者認爲如非迫不得已，勿濫用此種手法，否則有傷武德；所謂「毒者用來暴且殘，請君切記。」

黃漢勛是北螳螂拳派的第七傳宗師，在黃漢勛衆多門徒之中，源汶潛隨他習技很久，後來成爲北螳螂拳派第八傳師傅。他設館教授北螳螂拳術，桃李滿門，中外弟子遍及世界各地。他於一九七六年曾受到英國蘭開夏白雲功夫館的邀請，往當地授拳，甚受歡迎。現由源汶潛師傅親自爲本書演式示範。

A Brief Introduction of Black Tiger Intersectional Boxing

The composition and postures of the Northern Mantis-style Boxing are complicated with three ways of attacks – upper, middle and lower. The series are reasonable in density and velocity, forming a coherent whole. Learners must spend a period of time to practise and do some thinking before they can comprehend what is behind it. "Haste makes waste." If they intend to master it in a short time, they can only learn something outward but not the true essence.

The Northern Mantis-style Boxing is deft and fast in style, relaxed and natural in movements. When the series proceed, the hands work in concert with the legs, making sound like the wind is blowing and the thunder roaring. One's enjoyment is beyond description in the course of training.

Black Tiger Intersectional Boxing is the middle-level series of the Northern Mantis-style Boxing. When training in it you should follow in order and advance step by step. After you have perfected your skills in Peng Pu Chuan, Shi Pa Sou Chuan and Tuo Kang Chuan, you may start to learn this pugilist series which have the greatest number of hooked hand movements.

Also known as Hei Hu Tiao Chai, Black Tiger Intersectional Boxing of the Northern Mantis-style Boxing is easy to learn, because the series are not too long, and the postures rather simple, but practical. "Shuttling the Hands Left and Right in Succession" and "Jabbing the Eyes" are the postures frequently used. But the author of this article holds that one should never put these movements to use unless compelled to. Otherwise you will injure pugilist morals. "Vicious movements are cruel and relentless. Be sure to keep this in mind."

Wong Hon-fan was the seventh inheritor of the Northern Mantis-style Boxing. Among his many disciples, Yuen Man Kai

learned from him for a very long time and later became the eighth inheritor of the sect. Yuen has set up a school and teaches this boxing. Now he has Chinese and foreign students all over the world. In 1976 he went to England at the invitation of Lancashire White Cloud Kung Fu Society to teach martial skills and was well received. Master Yuen has been invited to demonstrate personally for the reference of the readers.

使用時往往受到限制。如要衝破這一難關，必須在練拳前作拘腿的練習，久練之下便能伸屈自如，拘、彈、踢、軋無不揮洒自如。設若練習螳螂拳的撲腿動作能合格時，則再練一字馬及朝天蹬等高級腿法時便易於入手。

近人對於腿法多未能痛下苦功。螳螂拳中的蹬腿、揪腿等均爲硬腿，但腿力不足則雖能踢擊敵人却難於創傷敵人。故螳螂拳腿法有自練及對練的方式，這些都是使腿力增强的方法。除腿法之外，膝部亦應加以鍛練，若此，則於貼身力搏時，往往會創敵於出其不意之間。

Method of Martial Arts Training

Martial arts training can build up one's physique. Besides, if you want to come to the standard of fighting hand in hand with the opponent in actual combat, you not only have to practise hard by your own and do bandying exercises, but also to learn the "feasts". Within the martial circles a saying goes, "Training pugilist skills without mastering the feasts, your hard work will be futile in the end." This fully expresses the importance of the feasts. In a word, if you only know the movements of the boxing series but do not know how to exert the strength to your fists and legs, you cannot beat your opponent down even if your fist or foot does hit him. Therefore, feasts training is very important as far as actual combat is concerned.

There are many ways in pugilist training, and different schools have their own specific methods. I am going to give a brief introduction for your reference, and perhaps will limit myself to the discussion of methods. Readers have to practise constantly, proceeding in an orderly way and step by step under the directions of your coach before you can meet with success.

The first thing we should know is that, in pugilism, head is in fact a very weak part of the body. The brain, eyes, nose and throat are the parts that cannot withstand a single blow. So when engaged in a hand-to-hand fight, these parts, with the crotch included, must be carefully guarded, so as not to be exposed to the opponent.

Eyesight training is the main thing on the part of the eyes. Some pugilists in the past got up early every morning, mounted a height and faced east to wait for the sun to rise. In this way they trained their eyesight. Even if you do not have such an environments, you should also pay attention to eyesight training at any time. For instance, during your training, free-standing

or on apparatus, you must focus your attention on the movements of your fists and fix your eyes on them. In course of time you will have sharp eyes before you know it, able to see through the attempt of your opponent's movements in a twinkling.

The throat is the weakest part. As it is the respiratory apparatus, once clutched, you will lose consciousness in a light case and die in a serious one. Therefore trainees should make a careful study of how to get rid of the clutch. When the throat is attacked from behind, you can use the method of hold to grip the opponent's hand, prop his forearm upward with your shoulder and in this way you can break his arm.

Elbows can be used in many ways. Tanglang Chuan (Mantis-style Boxing) has many series such as "Pa Chou" (Eight Elbow Strokes) for hand-to-hand fight. They can be used when you have a chance to come close to the opponent. But you have first practise your elbows on sandbags to enhance the strength before you can get the desired result in your attack. Otherwise you will be easily beaten back by your opponent.

A "hammer" is a fist. The common way in training the fists is to strike them against sandbags, or even against trees or rocks in the mountain.

Fingers have many uses. In vicious movements such as clutching at the throat or jabbing at the eye, although the fingers are used to attack, yet their tips are very weak. It is a hard job to toughen them. At the initial stage you have to thrust the fingers into fine sand in a wooden basin. After a period of time change the sand into pellets. You have to train hard in this way before you succeed.

The palm is the soft side of the hand. The palm and the fist complement each other and get a result of the combination of pliability and strength. Besides, palmwork is rather agile; revolving, cutting and choppong are the movements the fist cannot make. In palm training, you can strike the palms on paper or sandbags and then on tree trunks as a further step so as to get hard and strong palms. Apart from that, to give full play to the palms, attention should be paid on agility. At any leisure time you can hold the palms upright and move them left and right. This can help increase the strength of the wrists and help the palms move skilfully.

The forearm is the part between the wrist and the elbow.

When attacked from overhead or struck vigorously from the front, your forearms would be broken if they are not strong enough. That is why some pugilists practise with manoeuvring as well as dead poles. To practise with a dead pole is to strike the thick pole driven in the ground with the forearms; to pratise with manoeuvring pole is to strike forearm against forearm between two trainees. Frequent practice will help strengthen your forearms.

The waist is the centre of the body, playing an important role when you turn left and right or move forward and backward. So martial arts of the northern or southern Chinese schools pay much attention to waist training, connecting the movements of the shoulders and the waist. There are many waist movements in Mantis-style Boxing. The main point is to practise the agility of the waist so as to coordinate with the body and the steps.

The hip is also very useful. A good command of the hip can help free yourself from your opponent at the critical moment. If you are clasped by the waist from behind, you have only to pull the hip in and push backward violently. This way always can help you free yourself from your opponent. If the waist is strong, the hip will also be powerful.

The last thing to mention is the legs. "The fists cannot do without the steps, and the steps cannot do without the legs," as said in pugilist theories. Footwork is indispensable both in soft and tough skills; neither can be dispensed with if you want to attain a higher level. People usually have defects in kicking. The movement is either not high enough or farfetched. This is because the length of the deltoid muscle and the shank muscle have limitation. You are usually restricted in using them. To overcome this you must do leg pressing before practising boxing. Frequent practice will help the legs stretch, bow, jump, kick and squat half down with facility. After properly commanding the movements of crouch leg in the Mantis-style Boxing, you will have no difficulty to take the senior footwork such as doing the splits and snapping a heel up forward.

People today do not make painstaking effort in footwork. In Mantis-style Boxing, snapping a foot up, intercepting and sweeping transversely and so on are tough footwork. If

the strength of the legs is not strong enough, you cannot hurt your opponent even though you do kick him. So in Mantis-style Boxing, when training footwork, you have self practice and bandying practice. Both are good means to strengthen the legs. Apart from the footwork, the knees should also be trained. By so doing, you can worst your opponent by a surprise move in a hand-to-hand combat.

黑虎交叉拳拳譜

1. 中平雙蓄勢
2. 七星左刁手
3. 上步雙刁手
4. 七星右纏絲
5. 七星掛統捶
6. 撇掌右抓腿
7. 七星右補捶
8. 登山右低牽
9. 提腿封統捶
10. 吞場反叠肘
11. 登山右崩捶
12. 吞場低捕蟬
13. 登山右崩捶
14. 走步低捕蟬
15. 登山右挫捶
16. 撐腿左衝捶
17. 摔捋兩分式
18. 七星右補捶
19. 登山右低牽
20. 提步封統捶
21. 登山右叠肘
22. 登山右崩捶
23. 吞場低捕蟬
24. 迎面崩躲腿
25. 登山下措掌
26. 登山上措掌
29. 登山番車式
28. 踪步右補捶
29. 雙刁手取眼
30. 跟手穿梭式
31. 雙刁手取眼
32. 跟手穿梭式
33. 七星右纏絲
34. 掛刁右取眼
35. 十字右躲腿
36. 七星右補捶
37. 跨虎左挑掌
38. 收　　式

Names of Black Tiger Intersectional Boxing Movements

1. Holding Both Fists Levelly on Both Sides of the Waist
2. Stretching a Leg Forward and Dashing a Hooked Hand Out
3. Moving a Step Forward and Hooking Both Hands
4. Stretching a Leg Forward with the Hands Locked on the Right
5. Stretching a Leg Forward and Hanging a Fist Up
6. Holding a Palm Levelly and Gripping the Tip of a Foot
7. Stretching a Leg Forward and Rushing a Fist Out
8. Bowing a Leg Forward with the Hands Locked on the Lower Right
9. Lifting a Leg and Rushing a Fist Out
10. Bowing a Leg Backward and Doubling Up an Arm
11. Bowing a Leg Forward and Driving a Fist Down
12. Bowing a Leg Backward and Dashing a Hooked Hand Down
13. Bowing a Leg and Driving a Fist Down
14. Bowing a Leg Backward and Dashing a Hooked Hand Down
15. Bowing a Leg Forward and Thrusting a Fist Out
16. Stretching a Leg and Rushing a Fist Out
17. Stretching a Leg Forward and Dashing a Crooked Hand Out
18. Stretching a Leg Forward and Rushing a Fist Out
19. Bowing a Leg Forward and Checking an Arm
20. Lifting a Leg and Rushing a Fist Out
21. Bowing a Leg Forward and Doubling Up an Arm
22. Bowing a Leg Forward and Driving a Fist Down
23. Bowing a Leg Backward and Dashing a Hooked Hand Down

24. Driving a Fist Down and Snapping a Leg Out
25. Bowing a Leg Forward and Rubbing a Palm Up
26. Bowing a Leg Forward and Rubbing a Palm Down
27. Bowing a Leg Forward and Thrusting a Fist Up
28. Bowing a Leg Forward and Rushing a Fist Out
29. Hooking Both Hands and Jabbing the Opponent's Eyes
30. Stretching a Leg Foward and Dashing a Hooked Hand Out
31. Hooking Both Hands and Jabbing the Opponent's Eyes
32. Stretching a Leg Forward and Dashing a Hooked Hand Out
33. Stretching a Leg Forward with the Hands Locked on the Right
34. Stretching a Leg Forward and Thrusting Two Fingers Out
35. Propping a Palm Up Snapping a Foot Out
36. Stretching a Leg Forward and Rushing a Fist Out
37. Squatting Half Down with One Foot Touching the Ground Gently and Sticking a Palm Up
38. Concluding the Series

黑虎交叉拳圖解
Illustrations of Black Tiger Intersectional Boxing

第一式　中平雙蓄勢

動作說明　身體立正，雙腿合併，雙手握拳，曲肘，雙拳抽放腰際，虎口向外，身形朝向前方，面向左方，目注左方，如圖 1 。

Posture 1　Holding Both Fists Levelly on Both Sides of the Waist

Movements: Standing upright with both feet brought together, clench both fists with bent elbows, draw the fists to both sides of the waist, the tigers' mouths (the hollows between thumbs and forefingers) turned outward, the body facing to the front, turn the head to look to the left, as in Fig. 1.

圖 1
Fig. 1

第二式　七星左刁手

動作說明　承上式，右脚向右後方墊半步，膝下曲，左脚向左前方進上一步，脚跟着地，脚尖翹起並向內拘成七星步，右拳位置不變，仍放腰際，左手化拳成刁手，向外刁出，目注左刁手，如圖 2 。

Posture 2　Stretching a Leg Forward and Dashing a Hooked Hand Out

Movements: Following the preceding step, move the right foot half a step backward, bend the knee, move the left one a step forward and touch its heel on the ground with the tip upturned and pointing inward, keep the right fist on the side of the waist, turn the left fist into a hooked hand and dash it out, looking at the left hooked hand, as in Fig. 2.

圖 2
Fig. 2

第三式　上步雙刁手

動作說明　承上式，身形前攻，左脚脚掌落回地面，膝下曲，右脚向左方進上一步，脚跟着地，脚尖翹起並向內拘成七星步，左刁手回收胸前，身形隨而轉向左後方，右手化拳成刁手，由前方隨身形轉動時而向左後方刁去，目注右刁手，如圖 3 。

Posture 3　Moving a Step Forward and Hooking Both Hands

Movements: Following the preceding step, move the body to the front, drop the left sole onto the ground, bend the knee, move the right foot a step forward to the left and touch its heel on the ground with the tip upturned and pointing inward, draw the left hooked hand back to front of the chest, turn the body backward to the left, turn the right fist into a hooked hand and dash it backward to the left following the movement of the body, looking at the right hooked hand, as in Fig. 3.

圖 3
Fig. 3

第四式　七星右纏絲

動作說明　承上式，身形前攻，右脚脚掌落回地面，膝下曲，左脚向左方進上一步，脚跟着地，脚尖翹起並向內拘成七星步，右刁手曲肘橫放胸前，身形隨而轉向左前方，左手化刁手成掌，輕攏右手腕間，目注左方，如圖 4 。

Posture 4　Stretching a Leg Forward with the Hands Locked on the Right

Movements: Following the preceding step, move the body to the front, drop the right sole onto the ground, bend the knee, move the left foot a step forward to the left and touch its heel on the ground with the tip upturned and pointing inward, bend the right elbow to draw the hooked hand to front of the chest, turn the body forward to the left, turn the left hooked hand into a palm and gently grasp the right wrist, looking to the left, as in Fig. 4.

圖 4
Fig. 4

第五式　七星掛統捶

動作說明　承上式，馬步不變，仍成七星步，左手放開右腕，右手隨而化刁手成拳，回收腰際然後再向左方直衝而出，同時，左手握拳經身前向後上方掛起，雙臂直伸，目注右拳，如圖 5 。

Posture 5　Stretching a Leg Forward and Hanging a Fist Up

Movements: Following the preceding step, still keeping the right knee bent and the left heel on the ground, take the left hand off the right wrist, turn the right hooked hand into a fist, draw it back to the side of the waist and then rush it out to the left while turning the left palm into a fist and hang it up from front of the body to the upper backside, stretch both arms, looking at the right fist, as in Fig. 5.

圖 5
Fig. 5

第六式　撇掌右抓腿

動作說明　承上式，左脚脚掌落回地面成直立勢，右脚從身後向左上方踢起，脚尖朝向頭部，左手化拳成掌，曲肘橫放右肘之下，右手化拳成抓將踢起之右脚拿着，此式俗稱「抓地龍」，目注左方，如圖 6 。

Posture 6　Holding a Palm Levelly and Gripping the Tip of a Foot

Movements: Following the preceding step, drop the left sole onto the ground, standing upright, fly the right foot from the backside of the body to the upper left with the tip upturned and pointing to the head, turn the left fist into palm and hold it levelly under the right elbow, turn the right fist into a claw and grip the tip of the right foot, looking to the left, as in Fig. 6.

圖 6
Fig. 6

第七式　七星右補捶

動作說明　承上式，左脚位置不動，左膝下曲，右手放開右脚掌使其放回地面，落時右脚跟着地，脚尖翹起並向內拘成七星步，左掌向身前撇出然後豎放胸前，右手放開右脚後化掌成拳回收腰際，然後再以直統捶向左方擊出，至半途時與左掌相擊，「劈拍」一響成補捶，目注右拳，如圖 7 。

Posture 7　Stretching a Leg Forward and Rushing a Fist Out

Movements: Following the preceding step, keeping the left foot still in the same place, bend the left knee, take the right hand off the right foot to let it drop onto the ground with the tip upturned and pointing inward, drive the left palm to front of the chest and hold it upright, turn the right palm into a fist and draw it back to the side of the waist, rush it out to the left and punch the left palm midway with a "thud", looking at the right fist, as in Fig. 7.

圖 7
Fig. 7

第八式　登山右低牽

動作說明　承上式，右脚脚掌落回地面，左脚向左方進上一步，右脚亦隨之向左方進上一步，步法以迅速爲合，右膝下曲，左脚蹬直成弓山步，左掌下沉再向上挑起，右拳回收身旁然後再向左方掃去，右臂下垂，左手輕握右腕，目注左方，如圖 8 。

Posture 8　Bowing a Leg Forward with the Hands Locked on the Lower Right

Movements: Following the preceding step, drop the right sole onto the ground, move the left foot and then the right one a step forward to the left as quickly as possible, bend the right knee, stretch the left leg to bow the right one forward, sink the left palm and then pick it up, draw the right fist back to the side of the waist and then sweep it to the left, droop the right arm, seize the right wrist gently with the left hand, looking to the left, as in Fig. 8.

圖 8
Fig. 8

第九式　提腿封統捶

動作說明　承上式，左脚向左方進一步與右脚合併直立，左手放開右腕然後握拳回收腰際，右拳亦隨而回收腰際，肘向身後，左拳從腰際提起再以直統捶向左方衝出，右脚提起，膝尖朝向左上方，左脚直立成獨立勢，目注左拳，如圖 9 。

Posture 9　Lifting a Leg and Rushing a Fist Out

Movements: Following the preceding step, move the left foot a step forward to the left, bringing it together with the right one, stand upright, turn the left hand into a fist after taking it off from the right wrist, draw it back to the side of the waist, draw the right fist likewise to the side of the waist, both elbows pointing backward, raise the left fist and rush it straight to the left, lift the right leg with the tip of the knee pointing upward to the left, standing on the left leg, looking at the left fist, as in Fig. 9.

圖 9
Fig. 9

第十式　吞場反叠肘

動作說明　承上式，右脚落回左前方地面，身形隨而由左方經後方轉向右後方，左膝下曲，右脚蹬直成吞場式，右手握拳叠肘，隨身形轉動時以肘横掃至右後方，左手化拳成掌，接按右手肘與前臂之間，目注右後方，如圖10。

Posture 10　Bowing a Leg Backward and Doubling Up an Arm

Movements: Following the preceding step, drop the right leg and move it forward to the left, turn the body from the left to the right backside, bend the left knee, stretch the right leg to bow the left one backward, double up the right arm with the hand clenched and sweep it to the right backside, with the momentum of turning the body, turn the left fist into a palm and seize the right arm at the place between the elbow and the forearm, looking to the right backside, as in Fig. 10.

圖 10
Fig. 10

第十一式　登山右崩捶

動作說明　承上式，身形從右後方經後方轉向左方，右膝下曲，左脚蹬直成登山步，右拳從胸前經上方向左上方崩落，臂斜伸，左手化掌成拳，以封手勢橫放胸前，目注右崩捶，如圖11。

Posture 11　Bowing a Leg Forward and Driving a Fist Down

Movements: Following the preceding step, turn the body from the right backside to the left, bend the right knee, stretch the left leg to bow the right one forward, drive the right fist down backhanded from front of the chest to the upper left with the arm stretching slantingly, turn the left palm into a fist and hold it levelly in front of the chest, looking at the right fist, as in Fig. 11.

圖 11
Fig. 11

第十二式　吞場低捕蟬

動作說明　承上式，身形向右後方傾去，左膝下曲，右脚蹬直成仆步式，左手化拳成刁手，向外刁出然後曲肘橫放回收身前，右手化拳成刁手，回收胸前再向身旁（即左方）刁落，目注左方，如圖12。

Posture 12　Bowing a Leg Backward and Dashing a Hooked Hand Down

Movements: Following the preceding step, turn the body to the right backside, bend the left knee, stretch the right leg to bow the left one backward, turn the left fist into a hooked hand, dash it outward and then bend the elbow to draw it back and hold it levelly in front of the chest, turn the right fist into a hooked hand, draw it back to front of the chest and dash it down to the left, looking to the left, as in Fig. 12.

圖 12
Fig. 12

第十三式　登山右崩捶

動作說明　承上式，身形向左方前收，右膝下曲，左脚蹬直成登山步，左手化刁手成拳，以封手勢曲肘橫放胸前，右手化刁手成拳，回收胸前再由胸前發出經上方向左上方崩落，右臂斜伸，目注右拳，如圖13。

Posture 13　Bowing a Leg and Driving a Fist Down

Movements: Following the preceding step, turn the body forward to the left, bend the right knee, stretch the left leg to bow the right one forward, turn the left hooked hand into a fist and place it levelly in front of the chest with the elbow bent, turn the right hooked hand into a fist, draw it back to front of the chest and then revolve it and drive it down backhanded to the upper left with the arm stretching slantingly, looking at the right fist, as in Fig. 13.

圖 13
Fig. 13

第十四式　走步低捕蟬

動作說明　承上式，右脚向左方作小跳步，左脚隨而向左方小跳一步，左膝下曲，右脚蹬直成吞塌式（即反弓式），左手化拳成刁手，向外刁出後曲肘橫放回收胸前，右手化拳成刁手回收胸前再向身旁（即左方）刁落，目注左方，如圖14。

Posture 14　Bowing a Leg Backward and Dashing a Hooked Hand Down

Movements: Following the preceding step, move the right foot and then the left one a small step to the left, bend the left knee, stretch the right leg to bow the left one backward, turn the left fist into a hooked hand, dash it outward and draw it back, hold it levelly in front of the chest with the elbow bent, turn the right fist into a hooked hand, draw it to front of the chest and dash it down to the left, looking to the left, as in Fig. 14.

圖 14
Fig. 14

第十五式　登山右挫捶

動作說明　承上式，身形向左方前攻，右膝下曲，左脚蹬直成登山步，左手化刁手成拳，以封手勢曲肘橫放胸前，右手化刁手成拳回收腰際再以挫捶由下向上挫出，右臂斜伸，目注右拳，如圖15。

Posture 15　Bowing a Leg Forward and Thrusting a Fist Out

Movements: Following the preceding step, move the body forward, bend the right knee, stretch the left leg to bow the right one forward, turn the left hooked hand into a fist, place it levelly in front of the chest with the elbow bent, turn the right hooked hand into a fist and draw it back to the side of the waist, thrust it up from below with the arm stretching slantingly, looking at the right fist, as in Fig. 15.

圖　15
Fig. 15

第十六式　撐腿左衝捶(一)

動作說明　承上式，身形不動，馬步不變，左封手回收腰際，右手下沉至與肩平成封手，目注右拳，如圖16Ａ。

Posture 16A　Stretching a Leg and Rushing a Fist Out

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, draw the left fist back to the side of the waist, sink the right one and hold it at the level of the shoulder, looking at the right fist, as in Fig. 16A.

圖　16 A
Fig. 16A

第十六式　撐腿左衝捶(二)

動作說明　右拳回收腰際，左脚向左方揪出，脚尖向上，脚跟着地，右膝下曲，左拳隨勢從腰際以直統捶向左方擊出，目注左方，如圖16B 。

Posture 16B　Stretching a Leg and Rushing a Fist Out

Movements: Draw the right fist back to the side of the waist, move the left foot forward to the left and touch the ground with its heel by lifting its tip, bend the right knee, rush the left fist out from the side of the waist to the left along with the movement of the legs, looking to the left, as in Fig. 16B.

圖 16B
Fig. 16B

第十七式　摔捋兩分式

動作說明　承上式，左脚脚掌落回地面，膝下曲，右脚向左方踩出，脚跟着地，脚尖翹起並向內拘成七星步，左手化拳成扣手，附肘下垂至小腹前，右手化拳成扣手，從腰際發出左方並以陽手向前推出，目注右扣手，如圖17。

Posture 17　Stretching a Leg Forward and Dashing a Crooked Hand Out

Movements: Following the preceding step, drop the left sole onto the ground and bend the knee, move the right foot forward to the left and touch its heel on the ground with the tip upturned and pointing inward, turn the left fist into a crooked hand and dash it to front of the abdomen with the elbow sunk, turn the right hand into a crooked hand, dash it out from the side of the waist to the left with the knuckles being downward, looking at the right crooked hand, as in Fig. 17.

圖 17
Fig. 17

第十八式　七星右補捶

動作說明　承上式，身形不動，馬步不變，左手化扣手成掌乘右手回收腰際時從右肘底挑上，曲肘沉放成豎掌勢，右手化扣手成拳回收腰際再向左方平肩擊出，至半途時與左掌相擊，「劈拍」一響成補捶，目注右拳，如圖18。

Posture 18　Stretching a Leg Forward and Rushing a Fist Out

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, turn the left crooked hand into a flat palm and stick it up from under the right elbow when the right hand drawing back to the side of the waist, bend the left elbow to hold the palm upright, turn the right crooked hand into a fist and draw it back to the side of the waist, rush it out at the level of the shoulder and punch the left palm midway with a "thud", looking at the right fist, as in Fig. 18.

圖 18
Fig. 18

第十九式　登山右低攀

動作說明　承上式，右脚向右方墊後一步，左膝下曲，右脚蹬直成登山步（此步法亦即俗稱之移形換位法），左掌下沉前伸，右拳回收腰際再由前方向左方以拳背成弧形勢圈出，左掌按於右前臂以定其去勢，目注左方，如圖19。

Posture 19　Bowing a Leg Forward and Checking an Arm

Movements: Following the preceding step, move the right foot a step backward to the right, bend the left knee, stretch the right leg to bow the left one forward, sink the left palm and stretch it out, draw the right fist back to the side of the waist and wheel it archwise from front of the body to the left with the back of the fist facing left, press the left palm on the right forearm to check its movement, looking to the left, as in Fig. 19.

圖 19
Fig. 19

第二十式　提步封統捶

動作說明　承上式，左脚直立，右脚從身後提起，膝尖向左上方，脚尖向下成獨立式，左手放開右臂使右拳向上翻起再回收腰際，左手則化掌成拳，回收腰際後再向左方衝出，目注左方，如圖20。

Posture 20　Lifting a Leg and Rushing a Fist Out

Movements: Following the preceding step, standing upright on the left leg, lift the right foot from the backside with the knee pointing to the upper left and the tip of the foot to the ground, take the left hand off the right arm to let the right fist turn over, draw it back to the side of the waist, clench the left palm into a fist, draw it back to the side of the waist and rush it out to the left, looking to the left, as in Fig. 20.

圖 20
Fig. 20

第二十一式　登山右疊肘

動作說明　承上式，右脚落回地面時乘勢向左方進上一步，膝下曲，左脚蹬直成登山步，右手曲肘以肘由前方向左方橫掃疊出，左手化拳成掌，接按右手肘與前臂之間，目注左方，如圖21。

Posture 21　Bowing a Leg Forward and Doubling Up an Arm

Movements: Following the preceding step, drop the right foot to step forward to the left and bend the knee, stretch the left leg to bow the right one forward, double up the right arm to sweep the elbow from front of the body to the left, turn the left fist into a palm and seize the right arm at the place between the elbow and the forearm, looking to the left, as in Fig. 21.

圖 21
Fig. 21

第二十二式　登山右崩捶

動作說明　承上式，身形不動，馬步不變，左手放開右臂，握手成拳，以封手勢曲肘橫放胸腹之前，右拳從身前內方經上方向左上方崩落，目注右拳，如圖22。

Posture 22　Bowing a Leg Forward and Driving a Fist Down

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, take the left hand off the right arm, turn it into a fist and hold it levelly in front of the abdoment with the elbow bent, bring the right fist overhead and drive it down backhanded from front of the body to the upper left, looking at the right fist, as in Fig. 22.

圖 22
Fig. 22

第二十三式　吞場低捕蟬

動作說明　承上式，身形向右後方傾去，左膝下曲，右脚蹬直成右弓式，左手化拳成勾手，向外勾出然後曲肘橫放回收胸前，右手化拳成勾手，回收胸前再向身旁（即左方）勾落，目注左方，如圖23。

Posture 23　Bowing a Leg Backward and Dashing a Hooked Hand Down

Movements: Following the preceding step, incline the body backward to the right, bend the left knee, stretch the right leg to bow the left one backward, turn the left fist into a hooked hand and dash it out, then draw it back and hold it levelly in front of the chest with the elbow bent, turn the right fist into a hooked hand, draw it back to front of the chest and dash it down to the left, looking to the left, as in Fig. 23.

圖 23
Fig. 23

第二十四式　迎面崩躲腿

動作說明　承上式，左脚向左方進上一步，與右脚合併，左手化刁手成拳，以封手勢曲肘橫放胸前，右手化刁手成拳，回收身前再由上向左上方崩落，與此同時右脚提起向左方踢出，目注左方，如圖24。

Posture 24　Driving a Fist Down and Snapping a Leg Out

Movements: Following the preceding step, move a left foot a step forward to the left to bring both feet together, turn the left hooked hand into a fist, draw it back and hold it levelly in front of the chest with the elbow bent, turn the right hooked hand into a fist, draw it back to front of the body and bring it overhead and drive it down backhanded to the upper left while lifting the right leg and snap it out to the left, looking to the left, as in Fig. 24.

圖　24
Fig. 24

第二十五式　登山下措掌

動作說明　承上式，右脚落回地面時向左方進上一步，左脚隨即向左方進上一步，膝下曲，右脚蹬直成登山步，雙手化拳成掌，用左掌抑拍右掌後以仰掌勢向前伸出，右掌相拍後曲肘回收耳際，目注左掌，如圖25。

Posture 25　Bowing a Leg Forward and Rubbing a Palm Up

Movements: Following the preceding step, drop the right leg and move the foot a step forward to the left, move the left foot a step forward to the left, bend the knee, stretch the right leg to bow the left one forward, turn both fists into palms, rub the left one upward against the right one and stretch it out with the momentum, bend the right elbow to draw the right palm back to the side of the ear, looking at the left palm, as in Fig. 25.

圖　25
Fig. 25

第二十六式　登山上措掌

動作說明　承上式，身形不動，馬步不變，左手沉肘回收身前仍成仰掌勢，右手以蓋掌從上向前拍擊左掌，然後標向左方，目注右掌，如圖26。

Posture 26　Bowing a Leg Forward and Rubbing a Palm Down

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, sink the left elbow to draw the hand back to front of the body with the palm remaining facing up, rub the right palm down against the left one and thrust it out to the left, looking at the right palm, as in Fig. 26.

圖 26
Fig. 26

第二十七式　登山番車式

動作說明　承上式，身形不動，馬步不變，右手化掌成扣手，曲肘回收置頭旁，左手化掌成拳，從下面左上方挫上，左臂斜伸，目注左方，如圖27。

Posture 27　Bowing a Leg Forward and Thrusting a Fist Up

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, turn the right palm into a crooked hand, turn the left palm into a fist, thrust it to the upper left, stretching the left arm slantingly, looking to the left, as in Fig. 27.

圖 27
Fig. 27

第二十八式　踪步右補捶(一)

動作說明　承上式，身形從左方經前方轉向右方，右膝下曲，左脚蹬直成登山步，右拳從下而上向右上方挫去，左拳曲肘橫放腹前成封手勢，目注右拳，如圖28A 。

Posture 28A　Bowing a Leg Forward and Rushing a Fist Out

Movements: Following the preceding step, turn the body forward from the left and then to the right, bend the right knee, stretch the left leg to bow the right one forward, thrust the right fist to the upper right, draw the left fist back and hold it levelly in front of the body with the knuckle facing up, looking at the right fist, as in Fig. 28A.

圖　28 A
Fig. 28A

第二十八式　踪步右補捶(二)

動作說明　左脚向右方進上一步，膝下曲，右脚繼上一步，脚跟着地，脚尖翹起，脚向內扣成七星步，左手化拳成掌挑上，曲肘沉放胸前成豎掌勢，右拳回收腰際再以直統捶平肩向右方擊出，至半途時與左掌相擊，「啪」一響成補捶，目注右拳，如圖28B 。

Posture 28B　Bowing a Leg Forward and Rushing a Fist Out

Movements: Move the left foot a step forward to the right, bend the knee, move the right foot a step forward and touch its heel on the ground with the tip upturned and pointing inward, turn the left fist into a palm, pick it up, sink the elbow to lay it upright in front of the chest, draw the right fist back to the side of the waist and rush it to the right at the level of the shoulder, punch the left palm midway with a "thud", looking at the right fist, as in Fig. 28B.

圖　28 B
Fig. 28B

第二十九式　雙刁手取眼(一)

動作說明　承上式，右脚脚掌放回地面，膝下曲，左脚向左方進上一步，脚跟着地，脚尖翹起並向內拘成七星步，右手化拳成刁手，沉肘向外刁出，左手化掌成刁手，曲肘向內刁入，目注右方，如圖29A 。

Posture 29A　Hooking Both Hands and Jabbing the Opponent's Eyes

Movements: Following the preceding step, drop the right sole onto the ground, bend the knee, move the left foot a step forward to the left and touch its heel on the ground with the tip upturned and pointing inward, turn the right fist into a hooked hand, sink the elbow to dash it out, turn the left palm into a hooked hand, bend the elbow to dash it inward, looking to the right, as in Fig. 29A.

圖　29A
Fig. 29A

第二十九式　雙刁手取眼(二)

動作說明　身形不動，馬步不變，左刁手回收以封手勢曲肘橫放胸前，右手將刁手一變，以大拇指及無名指、尾指相合，食指及中指直伸成插手向右上方插出，目注右方，如圖29B 。

Posture 29B　Hooking Both Hands and Jabbing the Opponent's Eyes

Movements: Keeping the posture of the body and legs unchanged, draw the left hooked hand back and hold it levelly in front of the chest with the elbow bent, turn the right hooked hand into pointing fingers by bringing the thumb, the ring and the small fingers together and thrust them to the upper right, looking to the right, as in Fig. 29B.

圖　29B
Fig. 29B

第三十式　跟手穿梭式

動作說明　承上式，身形不動，馬步不變，右手化插手成刁手，曲肘橫放回收身前，左刁手向右上方直撞而出，目注左刁手，如圖30。

Posture 30　Stretching a Leg Forward and Dashing a Hooked Hand Out

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, turn the right hand into a hooked hand, bend the elbow to draw it back to front of the body and hold it laterally, dash the left hooked hand to the upper right, looking at the left hooked hand, as in Fig. 30.

圖　30
Fig. 30

第三十一式　雙刁手取眼(一)

動作說明　承上式，左腳腳掌放回地面，膝下曲，右腳向左方進上一步，腳跟着地，腳尖翹起並向內拘成七星步，左刁手回收肩前，肘橫放，右刁手由身前向右前方刁出，身形隨而轉向前方，目注右刁手，如圖31A。

Posture 31A　Hooking Both Hands and Jabbing the Opponent's Eyes

Movements: Following the preceding step, drop the left sole onto the ground, bend the knee, move the right foot a step forward to the left and touch its heel on the ground with the tip upturned and pointing inward, draw the left hooked hand to front of the shoulder, sink the elbow to hold it upright, dash the right hooked hand out from front of the body to the upper right, turn the body to the front with the momentum, looking at the right hooked hand, as in Fig. 31A.

圖　31A
Fig. 31A

第三十一式　雙刁手取眼(二)

動作說明　身形不動，馬步不變，右刁手回收以封手勢曲肘放於胸前，左刁手一變，以大拇指及無名指、尾指相合，食指及中指直伸成插手向右上方插出，目注右方，如圖31B 。

Posture 31B　Hooking Both Hand and Jabbing the Opponent's Eyes

Movements: Keeping the posture of the body and legs unchanged, draw the right hooked hand back and hold it levelly in front of the chest with the elbow bent, turn the left hooked hand into pointing fingers by bringing the thumb, the ring and small fingers together and thrust them to the upper right, looking to the right, as in Fig. 31B.

圖　31B

Fig. 31B

第三十二式　跟手穿梭式

動作說明　承上式，身形不動，馬步不變，左手化插手成刁手，曲肘置於左肩前，右刁手向右上方直撞而出，目注右刁手，如圖32。

Posture 32　Stretching a Leg Forward and Dashing a Hooked Hand Out

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, turn the left thrusting hand into a hooked hand, bend the elbow to draw it back to front of the shoulder, dash the right hooked hand to the upper right, looking at the right hooked hand, as in Fig. 32.

圖　32

Fig. 32

第三十三式　七星右纏絲

動作說明　承上式，右脚脚掌放回地面，膝下曲，左脚向左方進上一步，脚跟着地，脚尖翹起並向內拘成七星步，身形向右後方，右刁手位置不變，左手化刁手成掌握於右腕，右手曲肘由前方經右方横掃至右後方，肘尖朝向右方，目注右方，如圖33。

Posture 33　Stretching a Leg Forward with the Hands Locked on the Right

Movements: Following the preceding step, drop the right sole onto the ground, bend the knee, move the left foot a step forward to the left and touch its heel on the ground with the tip upturned and pointing inward, incline the body backward to the right, keep the right hooked hand on the same position, turn the left hooked hand into a palm and grasp the right wrist, double up the right arm and sweep the elbow from front of the body to the right backside with the tip of the elbow pointing to the right, looking to the right, as in Fig. 33.

圖　33
Fig. 33

第三十四式　掛刁右取眼

動作說明　承上式，身形不動，馬步不變，左手放開右腕後化掌回收左耳上方，肘尖朝向左方，右手化刁手成插手，以中食二指併伸向右方插出，目注右方，如圖34。

Posture 34　Stretching a Leg Forward and Thrusting Two Fingers Out

Movements: Following the preceding step, keeping the posture of the body and legs unchanged, take the left hand off the right wrist, turn the left palm into a hooked hand and draw it back to the side of the ear with the tip of the elbow pointing left, turn the right hooked hand into pointing fingers by bringing the thumb, the ring and small fingers together and thrust them out to the right, looking to the right, as in Fig. 34.

圖　34
Fig. 34

第三十五式　十字右躲腿

動作說明　承上式，左脚脚掌放回地面，身形直立，右手化插手成拳，回收腰際，左手化刁手成掌，以撐掌勢向右方擊出，右脚同時以十字腿向右方撐出，目注右方，如圖35。

Posture 35　Propping a Palm Up and Snapping a Foot Out

Movements: Following the preceding step, drop the left sole onto the ground, keep the body upright, turn the right thrusting hand into a fist and draw it back to the side of the waist, turn the left hooked hand into a palm and prop it out to the right, snap the right foot to the right with the tip pointing upward, looking to the right, as in Fig. 35.

圖　35

Fig. 35

第三十六式　七星右補捶

動作說明　承上式，左膝下曲，右脚落回地面，脚跟着地，脚尖翹起並向內扣成七星步，左掌沉肘回收胸前成豎掌勢，右拳從腰際平行以直拳捶向右方擊出，至半途時與左掌相擊，「劈拍」一響成補捶，目注右拳，如圖36。

Posture 36　Stretching a Leg Forward and Rushing a Fist Out

Movements: Following the preceding step, bend the left knee, drop the right leg and touch its heel on the ground with the tip upturned and pointing inward, sink the left elbow to draw the palm back to front of the chest and hold it upright, rush the right fist out from the side of the waist to the right at the level of the shoulder, punch the left palm midway with a "thud", looking at the right fist, as in Fig. 36.

圖　36

Fig. 36

第三十七式　跨虎左挑掌

動作說明　承上式，右脚脚掌放回地面，膝下曲，身體以右脚爲軸心，由右方經前方轉向左方，左脚以脚尖點地，脚跟翹起，曲膝而成跨虎步，左掌向身前挑出，右手化拳成掌，回收胸前再乘左掌回收時向前方挑出，然後右掌回收沉肘豎放胸前，左掌再向身前（左方）挑，目注左掌，如圖37。

Posture 37　Squatting Half Down with One Foot Touching the Ground Gently and Sticking a Palm Up

Movements: Following the preceding step, drop the right sole onto the ground, bend the knee, turn the body forward from the right to the left with the right foot as the axis, touch the ground with the tip of the left foot by lifting its heel, bend the knee to squat half down, stick the left palm up from front of the body, turn the right fist into a palm, draw it back to front of the chest and stick it out against when the left one drawn back, draw the right palm back to front of the chest, sink the elbow to hold the palm upright, stick the left one forward to the left, looking at the left palm, as in Fig. 37.

圖　37
Fig. 37

第三十八式　收　　式（一）

動作說明　承上式，右脚直立，身形浮起時轉向正前方，左脚回收與右脚合併，雙掌回收胸前，目注前方，如圖38A。

Posture 38A　Concluding the Series

Movements: Following the preceding step, straighten the right leg, raise the body and turn it forward facing the front, draw the left foot backward to bring it together with the right one, draw both palms back to front of the chest, looking to the front, as in Fig. 38A.

圖　38 A
Fig. 38A

第三十八式 收　　式（二）

動作說明　身形不動，馬步不變，雙掌向兩旁徐徐落下，掌尖向前分放兩腰外，目注前方，如圖38 B。

Posture 38B Concluding the Series

Movements: Keeping the posture of the body and legs unchanged, drop both palms slowly down and place them by the sides of the waist with the tips pointing forward,looking to the front, as in Fig. 38B.

圖　38 B
Fig. 38B

附錄：遊英小記

七六年初夏，在一個天氣清朗的黃昏，我從香港乘英航七四七航機飛往英國倫敦，這是我最長的一次旅程，航機夜以繼日地飛行，經過南中國海、太平洋、印度洋、地中海、英倫海峽整整二十多小時，才到達倫敦。

少年時嚮往的倫敦，而今終於和她見面了。我看到了白金漢宮、西敏寺、泰晤士河。在河邊我仰首望見一個穿着古希臘盔甲的戰神，乘着一輛雙馬的戰車，同時聽到大笨鐘，叮叮噹噹的响着。我沿着河邊漫步來到倫敦橋，走上橋中央，望着泰晤士河的碧波，我想：啊，泰晤士河，終於見到了！

倫敦，大不列顛的首都，維多利亞女皇時代遺下的尊嚴，仍然刻劃在古老的英吉利帝國首都的建築物上，似乎百多年來，還是一樣不變，這可能是英國人認爲值得懷念的輝煌史跡。

這次，倫敦一遊，實在是路過，約會的目的地是在蘭開夏。這個約會，說來話長：於一九七二年初英國白雲功夫館館長歌頓先生遠渡重洋，前來香港，目的是想了解、研究充滿神秘的中國武術。在英國他創立白雲功夫館已十四年。歌頓先生在童年時代曾到過中國內地，學到一些中國武術，現在在英國發展，英國西北一帶，各地區都有他的分館設立，學員逾數千人。

他到港之時，適逢筆者正在「西青會」武術班任職，歌頓先生特地到訪。彼此相談對武術認識後，他漸漸發覺他們的武術教材實在距離得太遠。而歌頓先生爲人虛心好學，他在香港整整一個月，每天晚上都到參加學習。臨別時，他表示將來要請我到英國旅行，以

示謝意。他回英國後，就不斷來信，要求我往英國一遊，願意負責一切旅遊費用，爲期一月。我接受他誠意的邀請，於是在七六年初夏乘機前往。

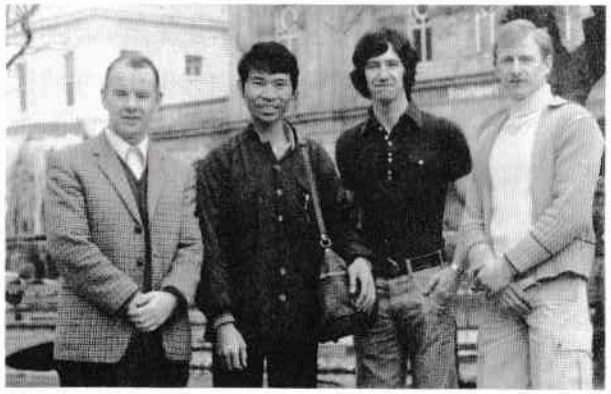
我自倫敦轉機到曼徹斯達，歌頓先生和一些學員前來接往蘭開夏青年會館。到了該市鎮我看到街上貼了很多海報，圖文並茂，那些圖片是我在香港時送給歌頓先生留念的，印刷相當精美。

到達目的地後，主人把整個月的節目安排得很有次序。我每天清晨和他們練功夫。白雲武館的訓練，紀律秩序都很認眞，他們水準要求高，教練及學員的領悟性相當强。由於有這麼好的條件，雖然每班學員都有百餘人，但教授並不覺得困難，而我所教的大多數是各區的教練，他們各自有分館，分佈在英國西北各地區。

課餘之時，歌頓先生與他的黑帶教練們便帶我遊覽英國各大城市及西北海岸及多處湖景。晚上還到各個不同款式的（英格蘭式、蘇格蘭式）遊樂區、鄉村俱樂部遊覽，或到湖邊夜總會地方宵夜，他們極盡地主之盛情。

在逗留期間，每天都有報刊記者、電台記者來訪問及拍照，當地總督占·史雲頓先生還特地邀請接見並致送紀念品。

返港之日再一次遊倫敦，望着泰晤士河流水，想起英國朋友對我的盛情，眞有黙依依不捨，臨別時那種感受眞使我畢生難忘。我到底完成了一次在海外發揚中國武術的使命。



Appendix: Notes on My Tour to England

In a fine summer evening of 1976, I flew on board the British Flight No. 747 from Hong Kong to London – the longest journey in my life. The plane flew round the clock, crossing the South China Sea, the Pacific, the India Ocean, the Mediterranean and the English Channel for more than twenty hours before arriving at the desination.

I longed to visit London when a boy, and now my dream came true at last. I saw Buckingham Palace, the Simen Temple and the Thames. On the river bank I looked up and saw the Mars in ancient Greek armour riding in a double-horsed charriot, and at the same time I heard the chiming of Big Ben. Then I walked skirting the bank of the river to London Bridge. Standing in the middle of the Bridge I gazed at the waves in the Thames and murmured to myself: Oh, the Thames, I've seen you at long last!

In London, capital of Great Britain, the dignity left by the time of Queen Victoria was still engraved on the buildings in this ancient capital of the Empire. This seemed unchanged during the past century, probably because the English people considered that this glorious historic relic merits their memory.

The visit to London was in fact on my way to Lancashire, the appointed destination. About this appointment it is a long story. In early 1972, Mr. Goton, director of the British White Cloud Kung Fu Society, came a long way to Hong Kong crossing oceans and seas on purpose to understand and study the mysterious Chinese martial arts. He had been to China and learned some pugilist skills when he was young. Having founded the Society for fourteen years he is now spreading what he has learned. He has also set up branches in all the districts over the north-west region, with more than one thousand students.

When Mr. Goton came to Hong Kong, the author of this article happened to hold a post in the martial arts class of Hsi Ching Society. He paid a special visit to the Society. After

exchanging our understanding of the martial arts, he gradually found that their teaching materials had fallen far short of those used in Hong Kong. Modest and eager to learn, Mr. Goton took part in our training during the month he stayed in Hong Kong. Before he left for home, to express his gratitude, he invited me to England. After his return, he wrote to me time and again, inviting me to visit England for one month, and would like to bear all the travelling expenses. I accepted his sincere invitation and flew to England in 1976.

I changed planes in London to Manchester. Mr. Goton and some of his students came to escort me to Lancashire YMCA. In the town I saw many posters in the streets. The pictures which I gave Mr. Goton as a souvenir when he was in Hong Kong, and their accompanying essays were excellent.

My host made a proper arrangement for my month's visit there. Every morning I practised martial arts with them. Disciplines and orders were seriously observed in the Society. They set strict demands on themselves and both the coaches and students had a great faculty of reception. With such favourable conditions, I did not feel difficult to give directions though there were over a hundred students in each class. Moreover, most of my students were coaches from various districts, who each had a branch society distributed over Northwestern Britain.

After classes, Mr. Goton and his senior coaches accompanied me to go sightseeing in big cities as well as Northwest coastal area and the Lakes. In evenings, they entertained me to visit different styles (both English and Scottish) amusement centres and village clubs, or went snacks at lakeside night clubs, performing the hospitality of the hosts.

Besides, every day I was interviewed and taken photos by reporters from the press and radio stations. Mr. J. Swinton, the local governor, granted me a special interview and gave me a souvenir.

On my return journey, I visited London once again. Looking at the flowing Thames, my English friends' warm reception recurred to my memory. I felt somewhat reluctant to part with them.

For the rest of my life I will never forget the moment I bade fare-well to my friends. However, I has accomplished a mission of promoting Chinese martial arts abroad.